

Lord Taunton Heirlooms.

CATALOGUE OF VALUABLE DRAWINGS AND OIL PAINTINGS, FORMING PART OF The Collection at Quantock Lodge, Bridgwater, THE PROPERTY OF E. A. V. STANLEY, ESQ.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.

SOTHEBY, WILKINSON & HODGE,
(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

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AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)
On WEDNESDAY, the 14th of JULY, 1920, and following Day,
AT ONE O'CLOCK PRECISELY.

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SOTHEBY, WILKINSON & HODGE,

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LORD TAUNTON HEIRLOOMS.

PREFACE.

HENRY LABOUCHERE, Lord Taunton (*b.* 1798, *d.* 1869), from whose collection the greater part of the Works of Art described in the following catalogue come—a few having been added by his successors—besides being a politician of note in his day, was also a collector and amateur of high distinction in that golden age of connoisseurship; and is, in fact, probably now best remembered as having been the owner of the famous Madonna by Michelangelo, afterwards sold by his executors to the National Gallery. He was connected by professional ties with the great banking firm of Hope, so illustrious in the annals of art collecting; and allied, both through his mother and his wife, with the house of Baring, the members of which excelled not less in zeal and acumen as patrons of art, than as financiers and politicians.

Lord Taunton's collections, when arranged at Stoke Park, Stoke Poges, Bucks, were visited in 1850 and 1851 by Dr. Waagen, who, in his "Treasures of Art" and "Galleries and Cabinets of Art in Great Britain," called attention to the beauty and importance of many of the specimens, and made flattering reference to the taste and knowledge of the collector. Later they were removed to a large house—Quantock Lodge, near Over Stowey, Somerset, built (1856-68) to contain them.

The catholicity of Lord Taunton's taste is mentioned with particular commendation by Waagen, who also lays stress on the appreciation, rather unusual at that time, of the works of the 15th and 16th centuries, of which the collection gave evidence.

A good many of the early pictures seem to have been acquired in Italy, and elsewhere on the Continent, before the taste for such works was as widely diffused as it has since become. But the opportunities which occurred on the dispersal, towards the middle of the last century, of the Strawberry Hill, Northwick, Beckford, and other collections, were not neglected.

Waagen also speaks of Lord Taunton as "a connoisseur and patron of the best productions of modern sculpture"—a patronage which, in the cases of Thorwaldsen, Gibson and Marochetti, seems to have been combined with personal friendship.

A rather unusual feature of the collection, to which it may be permissible to call attention, is the framing of the pictures; Lord Taunton seems to have bestowed an amount of care upon this detail, certainly uncommon at that period. In opposition to the then prevailing taste for uniformity, which led in many instances—as notoriously in the Royal collections—to the discarding and disappearance of the original frames, Lord Taunton seems to have taken pains to preserve the contemporary frames of his pictures, or to procure such for them when the originals had been lost, so that the frames not only enhance the merits of the pictures they contain, but in many cases possess beauty and interest of their own.

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FORMING PART OF THE
COLLECTION AT QUANTOCK LODGE, BRIDGWATER,
THE PROPERTY OF
E. A. V. STANLEY, Esq.

FIRST DAY'S SALE.

DRAWINGS.

IN THE PORTFOLIO.

J. W. ALLEN.

1829.

LOT

1 A Country Lane

Signed and dated

Water-colours

5 in. by 7 in.

DAVID COX.

1830.

2 A Waterfall in North Wales

Signed and dated

Water-colours

7½ in. by 10¾ in.

14

NEWTON FIELDING.

1832.

4 10	3	A Duck Pool, with pheasants on the round in the foreground Signed and dated <i>Water-colours</i>	Richardson
			19 $\frac{1}{2}$ in. by 13 $\frac{5}{8}$ in.

WILLIAM HUNT.

1827.

4	4	The Little Flower Seller Signed and dated <i>Water-colours</i>	Hermann
5 10	5	View on the Lowerzer Lake ; Grulli on the Waldstadter Lake ; View near Tell's Chapel ; and another Swiss View ; <i>in water-colours</i>	Parsons
			4
3 10	6	Tell's Chapel at Burglen ; The Chapel of Stauffacher ; The Hermitage of Nicolas de Flue ; View of Kerns, and a View of Berne, by H. Triner ; <i>sepia drawings</i>	5
8 10	7	Tell's Chapel on Lake Lucerne ; Schloss Hapsburg ; The Lake of Wallmstadt, and other Swiss Views, by D. A. Schmid ; <i>in water-colours</i>	do 15
3 10	8	View of Lake Loverz, and View of the Mountain of Spizebuhl ; <i>in water-colours</i>	2 do
4 10	9	View of a Swiss Lake, by D. Lafond, 1817, <i>in water-colours</i>	do
3 3	10	An Italian Carnival, 1819, by J. Auna, <i>body-colour drawing</i>	Journalin

FRAMED.

JACOB VAN RUYSDAEL.

25	11	Landscape : the banks of a river with a rustic bridge Signed <i>Indian ink on white paper</i>	Colnaghi
			5 $\frac{5}{8}$ in. by 7 $\frac{3}{8}$ in.

* * * From the collection of William Beckford of Fonthill.

W. VAN DE VELDE.

abel 12 Portrait of a Man, said to be Admiral de Ruyter
Black and white chalk on buff paper 12 in. by 9 $\frac{7}{8}$ in., oval 8 8

G. J. LAQUY (AFTER DOUW).

Linford 13 Girl at a window, picking a bunch of grapes
 Signed
Water-colours 15 in. by 12 in. 4 10

N. POUSSIN.

Vicars 14 Head of Silenus
Coloured chalks on white paper 9 $\frac{1}{4}$ in. by 7 $\frac{1}{2}$ in. 5
 * * * From Dr. Wellesley's collection.

B. WEST, P.R.A.

1789.

Wallis 15 A Mother and Child
 Signed and dated
Pen-and-ink and wash 11 $\frac{1}{4}$ in. by 10 in. 4 10

R. WILSON, R.A.

James 16 Landscape composition, with a town in the middle distance
Black and white chalk on buff paper 10 $\frac{1}{4}$ in. by 6 in. 2 2

R. COSWAY, R.A.

1802.

Haine 17 Portrait of a Lady, whole-length, standing facing spectator,
 leaning on a pedestal
 Signed and dated
Pencil and water-colour 9 $\frac{1}{4}$ in. by 5 $\frac{1}{2}$ in. 5 10

H. EDRIDGE, A.R.A.

1802.

9 18 Portrait of a Lady, seated three-quarters to the left, looking at the spectator
Signed and dated
Pencil and wash 12½ in. by 8⅔ in. *Spiller*

G. B. CIPRIANI, R.A.

1794.

4 10 19 Nine Cupids playing blind man's buff
Signed
Bistre, pen and wash 11 in. by 16 in. *do*

GERMAN SCHOOL.

Early XVIIth Century.

4 10 20 Allegorical composition. At the top is seen a Holy Roman Emperor, enthroned between six kneeling figures of Electors, below whom are their coats-of-arms; on either side, figures apparently representing two allegorical personages
Water-colours, on vellum 8½ in. by 5¾ in. *Ballard*

OIL PAINTINGS.

GUIDO RENI.

13 21 St. Mary Magdalen. Head, looking upwards to the left
Copper 27 in. by 21 in. *Spiller*

LUDOVICO CARRACCI.

6 22 Pietà. The dead Christ lying on the ground, supported by the Virgin; child angels beside her and in the sky
Copper 9 in. by 7 in. *Toussaint*

GUIDO RENI.

5 23 Dido and Aeneas. Three three-quarter-length figures; Aeneas in armour on the left, Dido, with attendant, facing him
Canvas 45 in. by 53 in. *Spiller*

P. F. MOLA.

24 The Vision of St. Bruno. The Saint is reclining on the ground
Jabor in a landscape ; cherubs above in the sky on the right
 Canvas 28 in. by 23 in.

2 2

G. A. DONDUCCI.

25 The Virgin in glory, with numerous angels, appearing to St.
Reigh Francis
 Copper 24 in. by 16 in., arched top

3

TITIAN (AFTER).

26 The Toilet of Venus
Spiller Canvas 43 in. by 36 in.

4

BASSANO.

27 The Nativity ; a shepherd and shepherdess in adoration
Joualieu Canvas 20 in. by 24 in.

3 10

RAPHAEL (AFTER).

28 The Holy Family with St. Anne. Copy of the "Madonna del
Field divino amore," in the Naples Museum
 Canvas 47 in. by 39 in.

3

RAPHAEL (AFTER).

29 The Holy Family with Saints. Copy of the "Vierge de la
Spiller Maison de François I," in the Louvre
 Canvas 54 in. by 40 in.

26

RAPHAEL (AFTER).

30 Portrait of Baldassare Castiglione. Old Flemish or French
Rockechild copy of the picture in the Louvre
 Panel 35 in. by 27 in.

7

GIULIO ROMANO.

2 5 31 Fragment of a Cartoon for tapestry. Heads and upper parts of three figures, one of them a lictor holding fasces, all in profile to the left

Distemper, on paper

35 in. by 26 in.

Nicholson

* * From Dr. Wellesley's collection.

TITIAN (AFTER).

8 32 The Tribute Money. Copy of the picture in the Dresden
Gallery

Canvas

29 in. by 25 in.

Collins

FLEMISH-FLORENTINE SCHOOL.

Late XVIth Century.

18 33 The Birth of the Virgin. Crowded composition in the interior
of a room

Panel

18 in. by 13 in.

Brown

VENETIAN SCHOOL.

50 34 Portrait of a Young Man holding a book ; half-length to the left ;
in the background on the right is an antique marble torso in
a niche, on the left a distant view of a church with a tall
campanile ; inscribed on a medallion in the lower left-hand
corner "Dominicus F. A. XXIX, MDXII"

Canvas

46 in. by 35 in.

Ueber

NORTHERN ITALIAN SCHOOL.

1525-50.

2 15 35 St. Jerome and St. Domenic ; two half-length figures

Panel

15 in. by 24 in.

Sutton



No. 40.

NORTHERN ITALIAN SCHOOL.

1525-50.

36 Two Sainted Abbots*Fulton**Panel*

15 in. by 24 in.

315

VENETIAN, SCHOOL OF PORDENONE.

37 Portraits of Baldassare Zeno and his two sons; three-quarter-length figures; in the middle the father stands, facing the spectator, in the crimson robes of a Procurator of St. Mark, he holds a book and a paper; on either side are the two boys likewise facing the spectator*Baxendale**Canvas*

50 in. by 38 in.

105

TUSCAN-BYZANTINE SCHOOL.

XIVth Century.

38 A Triptych; the centrepiece and wings are occupied by nine scenes; in the middle are the Madonna and Child with saints; above is the Crucifixion; below are four saints; on the wings are groups of three saints; below on the left wing are St. George and the Dragon, on the right three saints; in the triangular spaces at the top are the Virgin on one wing, and the announcing archangel on the other; the subjects are indicated by Latin inscriptions*Stover**Panel*

17 in. by 14 in.

155

DOMENICO ALFANI.

39 The Mystic Marriage of St. Catherine; half-length figures; in the centre the Madonna and Child, with St. Catherine, upon whose finger Christ is placing the ring, on the left, and St. Joseph on the right; below is the infant St. John in adoration*Field**Panel*

31 in. by 26 in.

7 10

BERNARDINO LUINI.

40 The Madonna and Child; the Madonna half-length, seated, slightly to the left, looking down; the Child nude, whole-length, standing on her knees, looking to the left*Partridge**Panel*

33 in. by 26 in.

205

[See ILLUSTRATION].

TITIAN.

41 The Death of St. Peter Martyr ; two half-length figures ; in the background a landscape with two other figures of a monk and an assassin

Canvas

39 in. by 46 in.

[See ILLUSTRATION].





No 42.

FRA BARTOLOMMEO.

42 The Madonna and Child with St. Joseph and St. Stephen ; the Virgin half-length, standing behind a parapet upon which the Child reclines supported by a green cushion ; he looks up smiling at St. Stephen who stands behind on the left
Panel 35½ in. by 27 in.

Panel 35½ in. by 27 in.

* * * From the collections of R. Payne Knight and Sir Thomas Baring. Waagen, "Treasures of Art," vol. II, p. 418

[See ILLUSTRATION].

UMBRO-FLORENTINE SCHOOL.

Late XVth Century.

190 43 A Saint, standing in a high pulpit on the left, preaching to a crowd of people ; ruined wall in the background *Panel* *Harston*
16 in. by 12 in.

FLORENTINE SCHOOL.

About 1500.

55 44 The Virgin kneeling towards the right before the Infant Christ who lies on the ground supported by two kneeling angels ; background of ruined wall and distant landscape *Panel* *Bridge*
Circular, diam. 41 in.

SIENESE SCHOOL.

XIVth Century.

105 45 The Madonna and Child enthroned, with a male saint on either side *Panel* *Corlett*
50 in. by 25 in., arched top

SCHOOL OF GHIRLANDAJO.

200 46 The Madonna and Child enthroned in a shell-shaped niche ; landscape background *Panel* *Nicas*
36 in. by 22 in., arched top

PARIS BORDONE.

12 47 A Woman singing and playing a lute ; three-quarter-length facing the spectator ; in white chemise and crimson drapery *Canvas* *Corlett*
37½ in. by 28 in.

SCHOOL OF FERRARA-BOLOGNA.

1500-25.

60 48 The Annunciation ; the Virgin with crossed hands, and a book before her, on the right ; the archangel advancing in profile from the left *Canvas* *Budge*
16½ in. by 14 in.

ANGIOLO BRONZINO.

49 Portrait of Cosimo I de' Medici, Grand Duke of Tuscany ; half length facing the spectator, the head turned towards the left ; in plum-coloured dress embroidered in gold and brown ; his right hand holds a handkerchief
Lined 55
Panel 36 in. by 26 in.

* * * Repetition of the portrait in the Uffizi Gallery. From the Hamilton Palace collection, 1882, lot 755.

ITALIAN SCHOOL.

About 1550.

50 Portrait of Francesco Domenico Gennami ; whole-length of a *Stuccoed* little boy standing ; in a dark green suit trimmed with gold and silver ; he holds a staff inscribed with his name and the date and hour of his birth, 1546
Canvas 52 in. by 37 in.

VENETIAN SCHOOL.

XVIIIth Century.

51 Architectural Capriccio : View of the Church of San Giorgio Maggiore at Venice seen across a canal ; in the foreground a group of figures, brigands and peasant women among ruins
Stuccoed 14 10
Canvas 27 in. by 34 in.

VENETIAN SCHOOL.

XVIIIth Century.

52 Architectural Capriccio : View of the Church of the Redentore at Venice seen across a canal, with a fantastic foreground with figures
do 16
Canvas 27 in. by 35 in.

SCHOOL OF VELASQUEZ.

53 Portrait of Philip IV as a young man ; whole-length standing towards the right ; his right hand holds a bâton, his left rests on his sword ; in the background is a battle scene
Went 9
Canvas 75 in. by 40 in.

* * * An old repetition, with a different background, of the picture by Velasquez, in the Holford collection at Dorchester House.

ALONZO CANO

210 54 Portrait of a Man called Calderon de la Barca, the dramatic poet; bust three-quarters to the left, in black dress *Finley*
Canvas *25½ in. by 19 in.*

* * * From the collection of King Louis Philippe. Waagen, "Galleries and Cabinets of Art," p. 104.

[See ILLUSTRATION].

ALONZO CANO.

30 55 St. Joachim; whole-length standing figure holding a shepherd's crook *Anne*
Canvas *42 in. by 15 in.*

* * * From King Louis Philippe's collection.

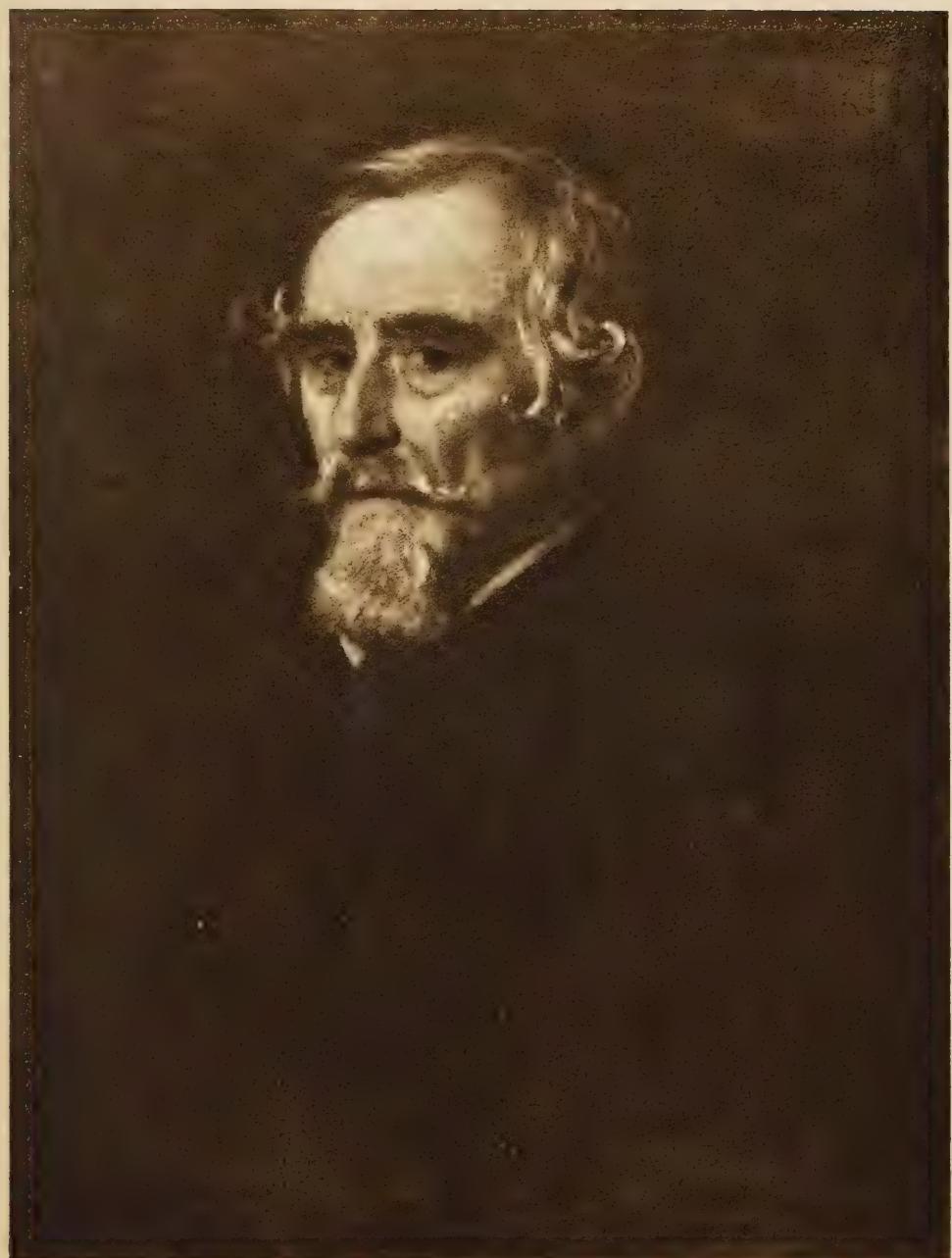
[See ILLUSTRATION].

ALONZO CANO.

42 56 St. Anne; whole-length standing figure *do*
Canvas *42 in. by 15 in.*

* * * From King Louis Philippe's collection.

[See ILLUSTRATION].



No. 54.



No. 55.



No. 56.

SPANISH SCHOOL.

57 The Assumption of the Virgin ; below are the Apostles standing round the tomb
Reich Water-colours 2 15
 13½ in. by 13½ in., octagonal

MORALES.

58 Christ, crowned with thorns, bearing the cross ; half-length figure
Rothschild Canvas 3
 28 in. by 21 in.

MURILLO.

59 The Annunciation ; the Virgin kneeling to the left before a *prie-dieu* ; the angel, on the left, flying downwards facing the spectator ; on the ground is a bouquet of coloured flowers in a vase
Years Canvas 16
 64 in. by 42 in.

SPANISH SCHOOL.

1554.

60 Portraits of Charles V and Philip II ; two half-length figures ; Charles three-quarters to the right, Philip facing him, both resting their elbows on cushions ; inscribed with names and date
Siller Panel 1554
 11 in. by 16 in.

SPANISH SCHOOL.

XVIIth Century.

61 St. Anthony of Padua holding the Infant Christ, standing in an elaborate architectural tabernacle ; on either side are St. Peter and St. Paul, and below is a tablet inscribed with an indulgence
Richelieu Canvas 1554
 23 in. by 18 in.

VÉLASQUEZ (AFTER).

62 The Duke of Olivarez on horseback, *copy of the picture in the
Prado Museum* Journal
 19 *Canvas* 30 in. by 23 in.

SPANISH SCHOOL.

XVIIth Century.

63 The Madonna and Child surrounded by angels Picard
 7 *Panel* 8 in. by 6 in.

SCHOOL OF MURILLO.

60 64 Portrait of a Man said to be Francesco Quevedo; half-length
 three-quarters to the right; long grey hair; he wears spectacles and is dressed in black; his left-hand is on his
 breast, his right holds a book; painted in an oval. Harston
Canvas 37 in. by 28 in.

SPANISH SCHOOL.

Early XVIIth Century.

4 65 Portrait of Philip III of Spain. Whole-length, standing slightly
 to the right; in white ruff, steel and gilt corselet and cloth
 of gold trunk-hose; his left hand is on the hilt of his sword;
 his right rests on a helmet standing on a table; rose-coloured curtain in background. In an ornamental border
 of red, blue and gold. Quaritch
Water-colours, on vellum 10½ in. by 6½ in.

FRENCH, SCHOOL OF THE CLOUETS.

195 66 Portrait of a Lady, formerly called Mary Queen of Scots, half-length turned slightly to the left, in black and white hood and dress Cornel
Panel 18 in. by 14 in.

* * * Exhibited at the Exhibition of National Portraits, 1866,
 No. 320, as by Lucas Cornelli.



•LOIS XII DE CE NOM•

•IL EST FAIT EN LEAGE DE XXXVI ANS•

JEAN BOURDICHON.

67 Louis XII, King of France (1462-1515), kneeling towards the left on a blue cushion powdered with gold fleurs-de-lys, his helmet on the ground before him ; he wears a cloth of gold surcoat over armour. In front of him stands St. Michael, with green wings, dressed in gold armour, behind him stand Charlemagne, St. Louis, and St. Denis, all with crowns and nimbi, and with their names inscribed above them. Gold border inscribed : "Loys XII de ce nom. Il lest fait en leage de XXXVI ans."

Agnew.
Water-colours, on vellum

9 $\frac{3}{8}$ in. by 6 $\frac{3}{4}$ in.

* * * From the collection of William Beckford, of Fonthill, 1848.

This extremely important and wonderfully preserved miniature is closely connected with the illuminations in the very celebrated manuscript, the *Hours* of Anne of Brittany, Queen of Louis XII, in the Bibliothèque Nationale at Paris, and is clearly by the same artist, believed to be Jean Bourdichon. It is, in fact, the counterpart of the well-known miniature in that volume representing Anne accompanied by her patron saints. The figures of archangels, with golden armour and green wings, elsewhere in the MS., correspond exactly in type with St. Michael in the present miniature. The miniature is, moreover, the same size as the principal pictures in the MS., and the border and inscription are similar. The date of the present miniature (1498) is ten years earlier than that of the payment to Bourdichon, presumed to be connected with the "Hours," and is of particular interest as possibly throwing light on contested questions related to the dating of the MS. (see Delisle, *Cabinet des Manuscrits de la Bibliothèque Nationale*, 1881, vol. III, pp. 346-7.)

[See ILLUSTRATION].

400

68 A FRAME CONTAINING FIVE MINIATURES:

(1) Mrs. Middleton, by Jean Petitot
Enamel *oval* $\frac{15}{16}$ in. by $\frac{15}{16}$ in.

(2) Madame de Montespan, by Jean Petitot
Enamel *oval*, 1 in. by $\frac{15}{16}$ in.

(3) Anne of Austria, by Jean Petitot
Enamel *oval*, 1 in. by $\frac{7}{8}$ in.

(4) Duchesse de Montbazon, "La Belle des Belles," by Jean Petitot
Enamel *oval*, $1\frac{7}{8}$ in. by $1\frac{7}{16}$ in.

(5) Lucius Carey, Viscount Falkland, by John Hoskins
 Signed I. H.
Water-colours, on vellum *oval*, 2 in. by $1\frac{5}{8}$ in.

* * All from the collection of Horace Walpole at Strawberry Hill, 1842.

"Description of the Villa," 1774, pp. 24, 82, 83 and 84.
 Sale 1842; Eleventh Day, lot 39; Fourteenth Day, lots 55, 57, 61 and 75. No. 5 also from the collection of Dr. Richard Mead, 1754.

[See ILLUSTRATION].



No. 68.

OIL PAINTINGS.

CLAUDE GELÉE LE LORRAIN.

69 A Wooded Landscape; on the left a large clump of trees, in the shade of which are two men; on the right in the foreground are goats, beyond are ruins with the sea in the distance
Roschילד 50
 Panel 11 in. by 13 in.
 ** Waagen "Treasures of Art," vol. II, p. 420.

SCHOOL OF GASPARD POUSSIN.

70 A Rocky Landscape, with buildings and a river in the foreground
Spiller 7
 Canvas 14 in. by 16 in.

BRIL.

71 View of Rome, with a bend of the Tiber; in the foreground numerous figures and boats
Gregory 5 10
 Panel 15 in. by 48 in.

SCHOOL OF CLAUDE.

72 A Classical Landscape, with a goatherd piping and goats playing in the foreground
Collins 11
 Canvas 22 in. by 29 in.

SCHOOL OF CLAUDE.

73 Landscape composition, with figures
do 5 5
 Canvas 11 in. by 14 in.

FRENCH, SCHOOL OF LE BRUN.

74 The anointing of the Grand Dauphin (b. 1661); the ceremony takes place in a church filled with courtiers; Louis XIV is in a tribune on the left
Vicars 20 in. by 32 in.
 Canvas B 6

BARON F. P. GERARD.

75 Portrait of George Canning; three-quarter-length seated to the left; his hands folded in his lap
Canvas 51 in. by 37 in.

folded

SCHOOL OF GREUZE.

3 10 76 Head of a Young Girl with a distaff
Canvas 15 in. by 13 in.

Speller

MARIE VICTOIRE LEMOINE.

200 77 A little Girl, half-length to the left, holding a kitten and a music-book
Signed and dated 1780
Canvas 20½ in. by 16½ in.

Cherbourg



No. 78.

J. B. GREUZE.

78 Head of a young Girl ; turned three-quarters to the left

Allworth *Pastel* 16 in. by 12½ in.

* * * Waagen "Galleries and Cabinets of Arts," p. 104.

[See ILLUSTRATION].

FRENCH, SCHOOL OF BOUCHER.

4 79 The Fiddler: A boy with a fiddle seated on the ground, a girl with a tub stands listening *Spiller*
Panel 10 in. by 7 in.

FRENCH, SCHOOL OF BOUCHER.

3 80 The Dancing Dog: A boy with a concertina and a performing dog near the door of a cottage at which are other children *Jield*
Panel 10 in. by 7½ in.

FRENCH, SCHOOL OF GREUZE.

5 81 The Shy Child: A woman seated at needlework facing the spectator, a little girl standing on the left lays her head in the woman's lap *Spencer*
Canvas 12 in. by 9½ in. *BQ*

FRENCH.

Early XVIIth Century.

17 82 Portrait of a Lady in a broad-brimmed hat and embroidered dress
Panel 12 in. by 9 in. *Vicars*

SCHOOL OF POURBUS.

28 83 Portrait of Henri III of France; three-quarter-length standing facing the spectator, in dark dress and cap trimmed with jewels *Robeheld*
Panel 32 in. by 21½ in., arched top

SCHOOL OF MABUSE.

10 84 The Adoration of the Shepherds: six figures in the ruins of a building; angels in the sky *Abel*
 With an added signature and date M. 1479
Panel 24 in. by 19 in., arched top



No. 85.

JAN VAN SCHOOREL.

85 Portrait of an elderly Woman ; seated three-quarters to the left behind a parapet ; in white hood and black gown over red and gold dress ; she holds a rosary in her hands

Glen

Dated 1536

Panel 18 in. by 13 in., arched top

[See ILLUSTRATION.]

THE MASTER OF THE HALF-LENGTH FIGURES.

86 Portrait of a young Lady as St. Mary Magdalen ; she holds a book, and a golden vase is on the table before her ; coat-of-arms above to the right

Ullsworthy

Panel 18 in. by 12 in.

PHILIPS WOUVERMAN.

87 · *La Fontaine des Tritons*: A lady holding a closed umbrella, seated on a white horse, and a gentleman, with his back to the spectator, on a bay, halting near a fountain, on the right, at which a huntsman draws water and hounds are drinking; in the foreground are other figures, and on the left vine-dressers at work; in the background country stretching away to a low horizon

Panel

$14\frac{1}{2}$ in. by $19\frac{1}{2}$ in.

* * * From the collections of the Marquis d'Argenson, 1750; De la Prade, 1775; De Clesne, 1786; Goll van Frankenstein, 1833.

Engraved by Moyreau, 1753.

Waagen "Treasures of Art," vol. II, p. 422; Smith "Catalogue Raisonné," No. 117, and "Supplement," p. 41. De Groot "Catalogue," vol. II, p. 470.

[See ILLUSTRATION].



No. 87.



No. 88.

F. SNYDERS.

88 A Market Piece : Dead Game, vegetables, etc., on a long table,
Went behind which, on the left, is a man holding a napkin
Canvas 38
57 in. by 34 in.

F. SNYDERS.

89 A Fowl Yard with two cocks fighting, and other poultry
Campbell Signed "F. Snyders, ft."
Canvas 52
42 in. by 60 in.
 [See ILLUSTRATION].

F. SNYDERS.

90 Interior of a Fowl House with two cocks fighting
Years *Canvas* 33 in. by 50 in.
 ** Waagen "Treasures of Art," vol. II, p. 422.

RUBENS.

91 Peace driving away War
Watson *Panel* 33
17 in. by 25 in.

TENIERS (AFTER RUBENS).

92 The Last Judgment
Field *Panel* 33
19 in. by 15 in.

FRANS VAN MIERIS.

93 Portrait of Franciscus de la Boe Sylvius, Professor of Medicine
 at Leyden; half-length, leaning on a parapet, facing the
Linfad spectator, bare headed, in black dress
 Signed "F. V. M., Ft."
Panel 33
8½ in. by 6½ in.

FRANS VAN MIERIS.

94 Portrait of a Man; three-quarter-length, standing, facing the spectator, in black dress, he holds a scroll *Bois*
Copper *8½ in. by 7½ in.*

MOLENAER.

95 A Flemish Kermesse: many figures dancing to the music of a bagpiper who stands on a tub in the middle of the picture *fruits*
Canvas *30 in. by 42 in.*

G. VAN HERP.

96 The Elevation of the Cross: composition of numerous figures in the style of Rubens *McNaughton*
Copper *34 in. by 43 in.*

RUBENS.

97 Head of an Old Woman, turned slightly to the left, in white cap *Lewis*
Panel *13 in. by 10 in.*

FLEMISH SCHOOL.

XVIIth Century.

98 The Holy Family; a small octagonal painting, surrounded by an oval garland of flowers *Field*
Panel *25 in. by 18 in.*

FLEMISH SCHOOL OF VANDYCK.

99 Portrait of a bearded Man; bust, three-quarter to the right, in falling ruff and black dress *Kohlsch*
Canvas *24 in. by 22 in.*

NORTHERN GERMAN SCHOOL,
about 1550.

Lined 100 Portrait of a Young Lady ; half-length figure, nearly facing the spectator, in green and black dress with white sleeves, and a wreath of roses on her head *100*
Panel *14 in. by 10 in.*

HOLBEIN (AFTER).

Ledger 101 Portrait of Erasmus ; three-quarter-length to the left ; copy of a picture at Petrograd *100*
Panel *11 in. by 9 in.*

SIMON DE VOS (ATTRIBUTED TO).

Collins 102 Portrait of a Man ; bust slightly to the right, in falling ruff, large hat and black dress *40*
Panel *26 in. by 20 in.*

DUTCH SCHOOL.

Parkstone 103 Portrait of a Young Man ; bust, in lace ruff, large hat and black dress ; coat-of-arms in the background ; painted in an oval *18*
Canvas *7 in. by 5½ in.*

L 6728

SECOND DAY'S SALE.

B. P. OMMEGANCK.

1814.

14
LOT

104 Landscape: The shores of a lake, with a muleteer, cattle, sheep and a donkey
Signed and dated
Panel *Richardson*
23 in. by 28 in.

BRAUWER.

42

105 Interior of a Tavern with boors playing cards, one of them has fallen off his seat
Panel *Linford*
13 in. by 18 in.

DUTCH SCHOOL.

9 10

106 Interior of an Ale-house with three boors quarrelling over a game of cards
Gouache *Ellis A*
9 in. by 7 in.

TENIERS (AFTER).

4 10

107 Scene outside a Tavern, peasants drinking, one is being dragged away by a woman
Panel *Spiller*
6 in. by 9 in.

3 10

VAN OSTADE (SCHOOL OF).

108 Interior with boors smoking
Panel *Mason*
13 in. by 11 in.

G. NETSCHER (SCHOOL OF).

109 Portrait of a Boy; half-length to the left, in grey coat trimmed
Rothschild with brown, looking at a soap bubble which he has just
 blown; on a ledge in front is his hat
Panel 8½ in. by 7 in.

P. DE BLOOT.

110 The Doctor's Shop; the Doctor stands at a table holding up a
Wise bottle to the light, behind are several patients
Panel 21
12 in. by 9 in.

DUTCH SCHOOL.

111 Portrait of an Old Man, seated to the right at a table, in
G. Zier circular ruff, black skull cap and gown, he looks at a book
 through a pair of glasses; inscribed "A. B. Cuyp, 1590"
Panel 39 in. by 31 in.

RUBENS (SCHOOL OF).

112 Portrait of a Man; half-length, in armour and scarlet drapery
Spiller *Canvas* 6 | 10
31 in. by 24 in., arched top

R. P. BONINGTON.

42 113 Evening in Venice. Five figures: two ladies, two gentlemen and a page, in fifteenth century costume, standing on the steps of a palace

Canvas

22 in. by 17 in.

[See ILLUSTRATION].



No. 113.

C. R. LESLIE, R.A.

114 The Taming of the Shrew

Moore *Panel*7 in. by 9 in. 3* * Sketch for the picture in the Sheepshanks collection,
Victoria and Albert Museum.

J. PHILIP, R.A.

115 Leaving Church in Spain; three-quarter-length figures of a
lady and an old woman*Corbett* *Canvas*25 in. by 19 in. 5 5

* * From the artist's sale, 1867.

SIR DAVID WILKIE.

1818.

116 Chelsea Pensioners receiving the news of the Battle of Waterloo;
sketch for the picture in the collection of the Duke of
Wellington 16*do*

Signed and dated

Panel

12 in. by 16 in.

* * On the back is a memorandum signed by Wilkie, and dated
1829, stating that this is the *first* sketch for the picture.

W. J. MÜLLER.

117 A Trout Stream in North Wales, two boys in the foreground

*Jobbisher**Canvas*29 in. by 48 in. 34

Signed

A. LEGROS.

1863.

118 A Priest chanting Service: Five three-quarter-length figures
in the interior of a church, the priest on the left, the others
behind him*Colnaghi**Canvas*20 in. by 26 in. 50

Signed and dated

* * From the collection of Mr. H. Anderson Rose.

ENGLISH SCHOOL.

32 119 Fancy Portrait of Queen Mary I; bust slightly to the left, in black hood and dress trimmed with ermine, red curtain background
Panel *7 in. by 5 $\frac{3}{4}$ in.*

MARCUS GHEERAERTS.

31 120 Portrait of James I, bust slightly to the right, in white satin dress with Collar of the Garter round his neck, and black hat with jewels
Panel *22 in. by 17 in.* *Spencer.* *B.A.*

ENGLISH SCHOOL.

XVIIth Century.

8 121 Portrait of Elizabeth of York, Queen of Henry VII; half-length, three-quarters to the left, in pointed hood, both hands clasped before her hold a white rose
Panel *20 in. by 14 in.* *Moore*

ENGLISH SCHOOL.

XVIIth Century.

6 122 Portrait of Lady Margaret Tudor, Mother of Henry VII; half-length, three-quarters to the left, behind a parapet, in pointed hood and coif, and black dress, she holds a book with both hands
Panel *20 in. by 14 in.* *Janes*

HOLBEIN (ENGLISH SCHOOL OF).

145 123 Portrait of an Elderly Man, called Stephen Gardiner, Bishop of Winchester; half-length, turned slightly to the right; in black coif and cap and black gown lined with sable; he holds a carnation in his left hand; green background
Panel *13 in. by 10 in.* *Bridge*

* * * From the Harman collection. Exhibited at the Exhibition of National Portraits, 1866, no. 202.

SIR ANTHONY MOR (SCHOOL OF).

124 Portrait of Queen Mary; half-length, turned slightly to the left; in black and white hood and dress; she holds a book with both hands; inscribed "Maria Regina Angliae"
Alnwick *Panel* *14 in. by 10 in.*
 ** Mentioned by Waagen, "Treasures of Art," vol. II, p. 421, who ascribes it to Lucas de Heere. It appears more probably to be by a French artist working under the influence of Anthonis Mor.

ENGLISH SCHOOL.

1598.

125 Portrait of Sir Walter Raleigh; three-quarter length, standing slightly to the right; wearing a black hat with jewel in it; black cloak, laced with gold, and cloth of gold surcoat and black dress; in the background on the right is a column, to the left the arms of Raleigh; inscribed "A^{no} Dⁿⁱ 1598 Aeta. Suae 47"
Keene *Panel* *44 in. by 34 in.*

ENGLISH SCHOOL.

Second Quarter of the XVIIth Century.

(ATTRIBUTED TO JOHANNES CORVUS).

126 Portrait of an Elderly Man, a member of the Beddingfield
family of Oxburgh, Norfolk; half-length, slightly to the
left; wearing a black cap and doublet, lined with white fur,
and gown lined with sable; with both hands he grasps his
girdle, to which a *gipcère* or pouch, richly mounted in gold,
is attached; plain green background, with the arms of Bed-
dingfield on the right

Panel

33 in. by 26 in.

[See ILLUSTRATION].



No. 126.



No. 128.



No. 127.

DANIEL MYTENS.

127 Portrait of Charles I as a young man; whole-length, standing slightly to the right on a Turkey carpet; in brown doublet and breeches over white damask sleeves and hose; Garter ribbon round neck; his right hand holds a hat, his left rests on his sword

Allwork *Canvas* 81 in. by 55 in.

* * * Stated to have been in Charles I's collection. Subsequently from that of Mr. Sharpe of Brockley Hill, Middlesex, 1830, and of Lord Northwick, 1859; and described as Henry Frederick, Prince of Wales.

[*See ILLUSTRATION*].

PAUL VAN SOMER.

128 Portrait, said to be Elizabeth, Queen of Bohemia, when a girl; whole-length, standing slightly to the left on a Turkey carpet; in white lace cap, ruff and cuffs and red damask dress trimmed with gold and silver; on a table to the left is a small chained monkey

do *Canvas* 81 in. by 54 in.

* * * Stated to have been in Charles I's collection. Subsequently from that of Mr. Sharpe, of Brockley Hill, Middlesex, 1830, and of Lord Northwick, 1859.

[*See ILLUSTRATION*].

DANIEL MYTENS.

129 Portrait of Count Gondomar, Spanish Ambassador at the Court of James I; whole-length, standing facing the spectator; in black and brown dress; his right hand is on his hip, his left rests on his sword; at his feet is a spotted Dalmatian hound; to the left is a table with a hat on it

Canvas

80½ in. by 54 in.

* * * Stated to have come from the collection of Charles I. Subsequently from that of Mr. Sharpe, of Brockley Hill, Middlesex, 1830.

VANDYCK.

130 Portrait of a Cavalier, possibly Mountjoy Blount, Lord Newport; whole-length, standing facing the spectator; in armour; he holds a bâton in his right hand, his left is on his hip

Canvas

85 in. by 48 in.

SIR PETER LELY AND J. WYCK.

31 131 Portrait of King William III; three-quarter length, standing slightly to the left; in armour and lace cravat; his right hand holds a bâton, his left rests on a helmet; battle scene in the background

Canvas

48 in. by 38 in.

ROBERT WALKER.

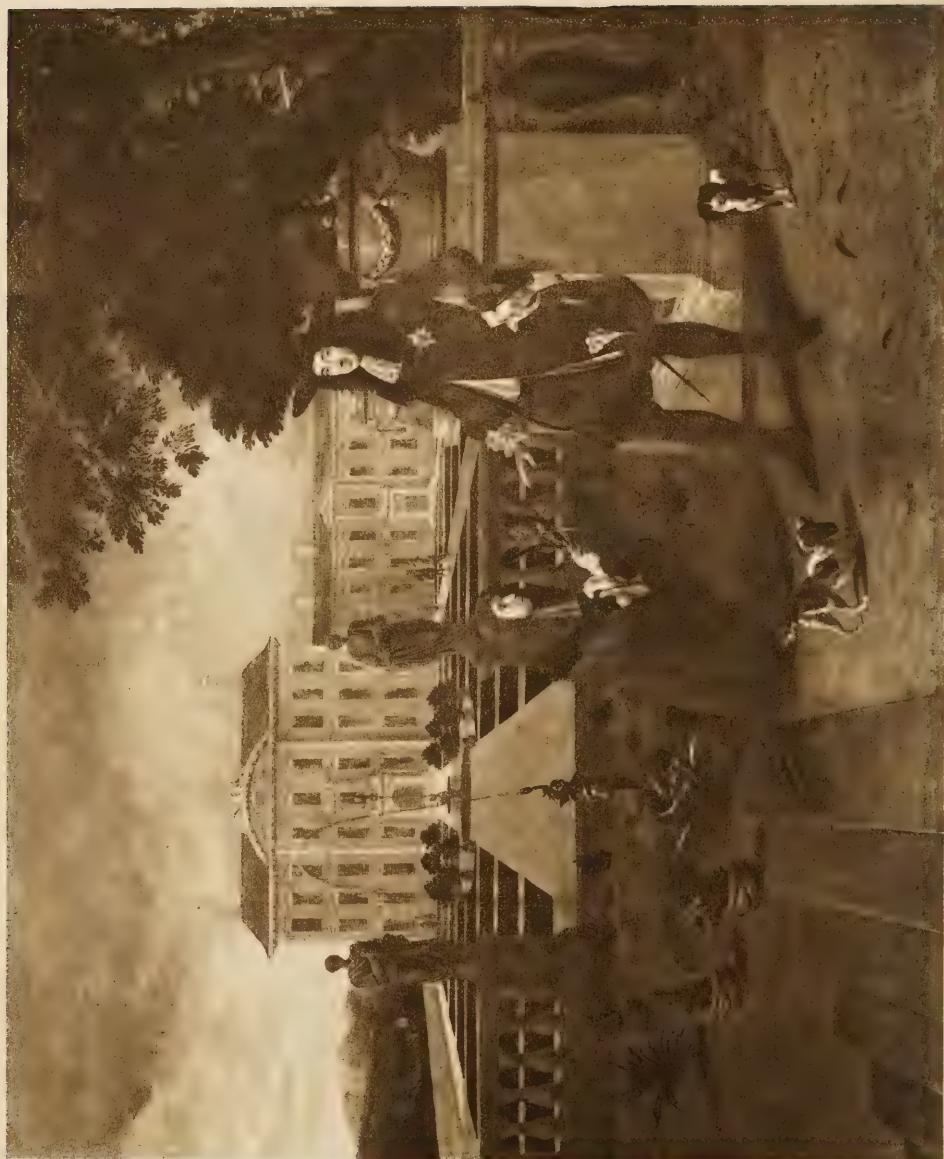
8 132 Portrait of Admiral Edward Popham (1610?–1651); bust, turned three-quarters to the right; long white hair; in armour and white collar

Canvas

29 in. by 25 in.

* * * From Ford Abbey, Dorset, 1848.

*Brockhouse**Brassey**Meat**Carlton*



No. 133.

H. DANCKERS (ATTRIBUTED TO).

133 Charles II receiving the first pineapple grown in England from
 Agnew Rose, the Royal gardener; the King stands on the right,
 dressed in brown with a large black hat, before him kneels
 Rose, dressed in black, presenting the pineapple; in the
 background is a formal flower-garden and the front of a
 large house, traditionally said to represent Dawney Court,
 Buckinghamshire

Canvas 36 in. by 45 in.

* * * From the collection of Horace Walpole at Strawberry Hill.
 "Description of the Villa," 1774, etc., p. 126. Sale, 1842,
 eleventh day, lot 20. On the back of the frame is the
 following memorandum in Walpole's writing: "Mr. Rose
 the royal Gardener presenting to King Charles 2^d the first
 pineapple raised in England. This picture belonged to Mr.
 London the Nursery man [Partner of Mr Wise] whose
 Heir bequeathed it to the Revd. Mr. Pennicall of Ditton
 who gave it to Mr. Walpole." Hor. Walpole."

[See ILLUSTRATION].

J. HOPPNER, R.A.

23 134 Portrait of William Pitt; three-quarter-length, standing facing the spectator; his left hand on his hip, his right on the back of a chair *Hout*
Canvas 54 in. by 42 in.
* * * From the collections of Earl de la Warr and Lord Whitworth. Studio repetition of the Mulgrave picture, the last for which Pitt sat, now in the Burdett-Coutts collection.

SIR JOSHUA REYNOLDS.

Moore

4 135 Venus and Cupid *Moore*
Canvas 50 in. by 39 in.



No. 136.

SIR JOSHUA REYNOLDS.

136 Robinetta

Canvas

30 in. by 24 in.

** Repetition of the picture in the National Gallery.

[See ILLUSTRATION].

SIR JOSHUA REYNOLDS (SCHOOL OF).

137 Portrait of the Second Marquis of Rockingham

Canvas

Moore

8

29 in. by 24 in.

240

T. GAINSBOROUGH, R.A.

138 Portrait of Samuel Foote, the actor; half-length, slightly to the right, the head turned towards the spectator; in white

wig and green coat laced with gold; his left hand thrust into his breast; painted in an oval

Canvas

Cooper

29 in. by 24 in.

** Traditionally said to be the picture given by Gainsborough to his friend Wiltshire, the carrier, and mentioned in Fulcher's "Life of Gainsborough," second edition, 1856, p. 221.

ENGLISH SCHOOL.

XVIIIth Century.

139 Portrait of a Man; half-length, seated facing the spectator at a table, upon which are writing materials; bookcase in the background

Panel

Spiller

34 in. by 26½ in.

REYNOLDS (AFTER).

140 Portrait of Dr. Johnson; copy of the picture in the National Gallery

Canvas

Buck

30 in. by 24 in.

A. RAMSAY.

141 Portrait of an Elderly Lady; bust slightly to the right; in white cap, scarlet dress and black lace shawl

Canvas

Kemp

7½ in. by 6 in.

ENGLISH SCHOOL.

142 Portrait of Sir William Morton, d. 1672; bust three-quarters to the right in coif and judge's robes

Canvas

Sweet Maxwell

28 in. by 24 in.

VANDYCK (ENGLISH SCHOOL OF).

143 Portrait of Queen Henrietta Maria ; bust facing the spectator ;
Greaves in blue and white dress trimmed with pink ribbons
Canvas 54
 28 in. by 23 in.

J. RICHARDSON, THE ELDER.

144 Portrait of Alexander Popé ; profile to the right ; wearing
Deuch laurel wreath ; painted in an oval
Canvas 31 in. by 25 in.

ENGLISH SCHOOL.

1725-50.

145 Portrait of a Little Boy ; three-quarter-length, standing to the
 right, in a blue suit ; he holds a hoop
Elliston *Canvas* 29 in. by 24 in.

VANDYCK (ENGLISH SCHOOL OF).

146 Portrait of Charles I ; three-quarter-length, standing facing
 the spectator ; in armour ; his right hand holds a bâton, his
Cohen left rests on a helmet standing on a table
Canvas 30
 49 in. by 39 in.

J. FULLER (ATTRIBUTED TO).

147 Portrait of a Man ; three-quarter-length, seated three-quarters
 towards the right in a red arm chair ; wearing full brown
do wig, white shirt, lace cravat and orange-coloured drapery
Canvas 30
 48 in. by 39 in.

J. RICHARDSON, THE ELDER.

148 Portrait of a Man, said to be Joseph Addison ; three-quarter-
 length, seated three-quarters to the left before a table upon
 which are medals and a book lettered "Orpheus Britannicus."
 He is dressed in brown and holds a medal of
 Queen Anne in his left hand ; inscribed "Joseph Addison,
 Richardson, Fecit"
Coote *Canvas* 30
 48 in. by 36 in.

J. VAN DER BANCK.

32 . . 149 Portrait of John Gay, the poet; half-length, standing slightly to the left, the head turned three-quarters to the right; in black gown and blue cap; landscape seen through opening on the left
Canvas *Trobisher*
36 in. by 28 in.

* * * From the collection of Sir Joshua Reynolds.

J. RILEY.

3 . . 150 Portrait of a Man, called Abraham Cowley; half-length; in golden brown gown and lace cravat
Canvas *Mallis*
26 in. by 22 in.

ENGLISH SCHOOL.

c. 1750.

11 . . 151 Portrait of a Man, called William Pitt, Earl of Chatham; three-quarter-length, standing to the left; in puce coat and blue and gold waistcoat; on the frame are the arms of Pitt
Canvas *Mason*
47 in. by 38 in.

ENGLISH SCHOOL.

1658.

7 . . 152 Portrait of Thomas Chard; three-quarter-length, facing the spectator; black and white dress. He holds a document signed "Carlile" and dated 1658; a letter lying on the table beside him is addressed to Thomas Chard, a servant of Lord Carlisle at Wytham Abbey
Canvas *Cohen*
47 in. by 38 in.

J. HUDSON.

38 . . 153 Portrait of James Smith-Stanley, Lord Strange (1717-1771); three-quarter-length, turned to the right; in brown Van-dyck dress and rose-coloured drapery
Canvas *Stalions*
49 in. by 39 in.

EDWARD LUTTRELL.

154 Portrait of Samuel Butler, author of "Hudibras"; bust three-quarters to the right
Cooper Signed
Pastel 10 in. by 8 in. 13

A. POND (ATTRIBUTED TO).

155 Portrait of a little Girl; bust turned slightly to the left; in lace cap and low-necked brown and blue dress
Moore *Canvas* 18 in. by 14 in. 11

ENGLISH SCHOOL.

Early XVIIIth Century.

156 Interior of the House of Commons. View looking up the house towards the Speaker's chair; benches and galleries on either side filled with members
Maxwell *Canvas* 54½ in. by 47½ in. 195

ANGLO-FLEMISH SCHOOL.

About 1650.

157 Portrait of a Lady; bust in white lace cap and dress surrounded by an oval garland of flowers
Moore *Canvas* 26 in. by 24 in. 7 10

GASCAR.

158 Portrait of Luise de la Kerouaille, Duchess of Portsmouth, as Diana; three-quarters length, with a crescent in her hair seated amongst clouds
Cooper *Canvas* 37 in. by 32 in. 11

BEECHEY (AFTER).

159 Portrait of George IV, when Prince of Wales; bust three-quarters to the right; powdered hair; wearing white neck-cloth and blue coat; painted in an oval
Watson *Canvas* 29 in. by 24 in. 4 4

P. MERCIER (ATTRIBUTED TO).

4 . . 160 A Girl playing on a guitar; half-length, with her back to the spectator looking round over her shoulder
Canvas *Ellis &*
29 in. by 24 in.

KNELLER (SCHOOL OF).

2 . . 161 Portrait of a Lady; bust, wearing white satin dress and blue drapery; painted in an oval
Canvas *Bligh*
29 in. by 24 in.

REYNOLDS (AFTER).

27 . . 162 Portrait of Queen Charlotte; bust three-quarters to the left; powdered hair; in velvet and ermine robes
Canvas *Sexford*
29 in. by 24 in.

ROMNEY (AFTER).

4 . . 163 Portrait of Mrs. Robinson; bust in profile to the left; in hat and low-necked dress
Panel *Spiller*
25 in. by 18 in.

PINE.

11 . . 164 Portrait of George II; whole-length, standing slightly to the left at the head of a staircase
Canvas *Barry*
18 in. by 14 in.

J. M. WRIGHT (ATTRIBUTED TO).

4 10 . . 165 Portrait of a Man, called John Selden; bust three-quarters to the right; in white shirt, with dead-leaf coloured drapery round shoulders
Canvas *Sweet Maxwell*
30 in. by 24 in., oval

JAMES NORTHCOTE, R.A.

166 Portrait of himself; bust in profile to the right; red drapery
Hands over shoulders
Canvas *27 in. by 23 in., oval*
 * * * Painted in 1789 for Alderman Boydell.

JOHN CROME—“OLD CROME” (ATTRIBUTED TO).

167 Portrait of Robert Bloomfield, author of the “Farmer’s Boy”; half-length, seated three-quarters to the left before a table upon which is a large folio book; in black coat and white shirt-frill
West *Canvas* *29 in. by 24 in.*
 * * * Stated to have been painted for Crabbe, the poet, and to have come from M. W. Pearce’s collection.

A. RAMSAY.

168 Portrait of a Lady; bust turned three-quarters to the left; in scarlet and white low-necked dress
Bois *Canvas* *24 in. by 19 in.*

C. R. LESLIE, R.A. (AFTER GILBERT STUART).

169 Portrait of George Washington; bust slightly to the left; in black coat
Kouison *Canvas* *29 in. by 24 in.*

BRITISH SCHOOL.

170 Portrait of Judge Jeffreys; bust, turned slightly to the right, in scarlet robes; painted in an oval
Sweet W. *Canvas* *29 in. by 24 in.*

BRITISH SCHOOL.

171 Portrait of Edward Hyde, first Earl of Clarendon; three-quarters length, in Lord Chancellor’s black and gold robes, standing behind a table upon which the mace is lying
do *Canvas* *42 in. by 33 in.*

BRITISH SCHOOL.

2 172 Portrait of Thomas Hobbes, author of "Leviathan"; bust, facing the spectator; dressed in black
Canvas Speller
29 in. by 24 in.

SCHOOL OF KNELLER.

6 173 Portrait of John Locke; bust facing the spectator, the head turned three-quarters to the left; brown drapery
Canvas Cohen
26 in. by 20 in.

ZOFFANY (ATTRIBUTED TO).

62 174 Portrait of a Gentleman; whole-length, walking towards the right in a landscape; in red coat and breeches and white embroidered waistcoat
Canvas Neut
29 in. by 24 in.

ZOFFANY (ATTRIBUTED TO).

11 175 Portrait of a Lady; whole-length, seated three-quarters to the left in a landscape; in yellow dress and blue cloak
Canvas Corbett
29 in. by 24 in.

G. MORLAND.

8 176 Portrait of the Artist's favourite Dog; a liver and white spaniel lying on the ground in front of a kennel
Canvas Cooper
Signed on the dog's collar, "G. Morland, Lambeth Rd."
25 in. by 29½ in.

G. SMITH (*of Chichester*).

3 177 Classical Landscape, with a castle and a river
Canvas Flood
24 in. by 29 in.

HOGARTH.

178 The Laughing Audience

Engraved by Hogarth, 1733.

Canvas

22 in. by 19 in.

70

** From the collections of Richard Brinsley Sheridan, 1814,
Mr. G. Watson Taylor, and Mr. Richard Sanderson, 1848.

Ellis R

do

179 Evening ; two figures of children, a little boy and a little girl ;
a woman in the background

Canvas

35 in. by 28 in.

2

** A portion only of the right-hand lower corner of the composition, one of the "Four Times of the Day." It is said that this fragment was cut from a larger picture and partially repainted under Lord Taunton's directions.

HOGARTH.

180 Night ; bonfire in a street ; on the right a coach overturned
with the inmates scrambling out ; on the left an open window
and a stall under which figures are crouching

Canvas

55 in. by 96 in.

3

** The lower portion only of the composition, one of the "Four Times of the Day," partly re-painted under Lord Taunton's directions.

ENGLISH SCHOOL.

181 Landscape : a river scene with figures

Panel

12 in. by 14 in.

3 10

Ashwell

MINIATURES.

HENRY PIERCE BONE.

1842-45.

182 Five Portraits, in one frame:—

1. Nell Gwynne, after Lely
2. Henrietta Duchess of Orleans, after Mignard
3. Princess Mary, after Hanneman
4. Lady Denham, after Lely
5. Princess Anne, after Vandyck

Signed and dated

Enamels Ovals, 4 in. by $3\frac{1}{8}$ in. excepting no. 5, which
is $2\frac{3}{8}$ in. by $1\frac{7}{8}$ in.

HENRY PIERCE BONE.

1844.

183 Anne, Countess of Bedford, after Vandyck

Signed and dated

Enamel Oval, 4 in. by $3\frac{1}{8}$ in.

HENRY PIERCE BONE.

1839.

184 Lord Melbourne, after Hayter

Signed and dated

Enamel 8 in. by $6\frac{3}{8}$ in.

JOSEPH LEE.

185 Lady Hamilton as Nature, after Romney

Enamel

6 $\frac{1}{8}$ in. by 5 in.

do

HENRY PIERCE BONE.

1845.

186 An enamel Miniature of Henry, Prince of Wales (son of James I); from the original by Van SomerOval, $4\frac{1}{8}$ in. by $3\frac{1}{4}$ in.

do

VANDYCK (AFTER).

187 A Miniature of the Children of Charles I ; *of very fine work*

Phillips 9
Oblong, 4½ in. by 3 in.

VIOLET.

1788.

do 188 A Miniature of a Lady in pierrette costume

Circular, 2¾ in. 3 5

189 An enamel Miniature of a Man, in tie, wig, frilled shirt and
scarlet coat

Jessier 10 10
Oval, 1¼ in. by 1 in.

Signed *S^t 1741*190 A Miniature of a Man, in late 18th century costume ; in the
style of Engelheart

Hounson 2
Oval, 1½ in. by 1¼ in.

HENRY PIERCE BONE.

191 An enamel Miniature of Fox

Oval, 2½ in. by 1¾ in. 14 10

*Jessier*192 An oval Miniature of a Man, in early 19th century dress, in
 frame with cipher and enamel back ; another, c. 1825 ; and
 a Medallion Portrait, in wax, of J. B. S. Morritt, of Rokeby
 Park*Cash*

3 5

END OF SALE.

L 3087 7

Total of Sale £ 9815. 7. 0

Dryden Press : J. Davy & Sons, 8-9 Frith-street, Soho-square, W. 1.

